


THE METROPOLITAN MUSEUM OF ART



3 0620 00393488 1



Digitized by the Internet Archive  
in 2017 with funding from  
The Metropolitan Museum of Art

Please note below the new address of the Galleries

View from Thursday, July 16.

Sale Friday, July 17, 1931, at 8 P. M.

# PUBLIC AUCTION SALE JAPANESE BOOKS

A Few French Monographs and Drawings,  
An Original Woodblock by Kuniyoshi,  
**A GROUP OF FINE FIGURE PRINTS**

including

Eishi's "Hinazura" with mica printing and J. S. Happer's Guaranty; two fine small Koriūsai prints in the Harunobu manner; several interesting Utamaro prints; two sheets from Narahira on horseback by Toyokuni; a lovely "Black" by Kikumaro.

A Number of HIROSHIGE Snow Prints, including Geisha at Ochanomidzu; Snow at Kambara, Fujikawa, Kameyama.

Two prints from Kuniyoshi's Niehiren series

A few Primitives.

The 1878 edition of Hokusai's Mangwa.

An Album of 67 small plates, Design Books, &c.

*The sale to be conducted by*

**WALTER S. SCOTT, Auctioneer**

*To Be Sold*

Friday Evening, July 17th, 1931, at 8 P. M.

Exhibition from Thursday, July 16, 1931, 9:30—6 P. M.

**THE WALPOLE GALLERIES**

(MRS. EDWARD TURNBULL)



*New address of the Galleries*  
*Second Floor, 13 West 48th Street*  
*Entrance: Door nearest Sixth Avenue*

Tel. Bryant 9-4140



No. 56. Eishi.

# Japanese Prints

## Japanese Books

### A Few French Monographs and Drawings

---

#### JAPANESE NATIVE BOOKS

- 1 **HOKKEI.** Suiko Gaden (Famous Chinese Warrior). 3 vols., abt. 1856.  
Appears in the famous novel "Suikoden." 39 splendid double and single-page plates. **Originals, in fine color.**
- 2 **CHINESE BRONZES AND THEIR DECORATION.** Fine for design, as it is profusely illustrated; printed in Chinese, pp. 70, sq., tall 8vo, paper. Imp. Museum, Tokyo (1906).
- 3 **HOTTA:** Katokujiyaku su ron, Story Book (Japanese), with **34 illustrations in black and white**, thin 8vo. About 1750.
- 4 **BOOK OF SKETCHES.** Colored by hand, unbound. 24pp., tall 8vo.  
Various Fish, Monkey, Turtles, Lobster, etc.
- 5 **FIGURE PAINTING.** Small volume, 16mo, containing 24 paintings of the lower classes, man on an ox, wrestlers, lion dancer, juggler, etc.
- 6 **KODAI DESIGN BOOK.** 100 brocade designs in black-and-white. Obl. 8vo.  
Valuable for silk designs.
- 7 **DESIGNS.** Sm. folio. Textiles, sculpture, medallions, etc. 14 color plates.
- 8 **"KWACHO."** Hundreds of designs, crests, geometrical figures, etc., in black and white. 3 vols., obl., 8vo.
- 9 **HOKUSAI.** The Mangwa. Complete set, **perfect**, of all 15 vols., reprint of 1878. (15)  
Perhaps the most celebrated Japanese book; as the original is practically unprocurable, this set in such condition is desirable.
- 10 **HOKUSAI REPRINT.** Sketches. 1 vol.
- 11 **JAPANESE ALBUM OF 67 SMALL PLATES.** Hiroshige's "Omi, 8 Views" (including "Rain on Karasaki Pine," "Snow on Hira," etc.); many lovely small bird and flower panels; figure panels, silhouettes, etc., many with pencilled English titles. Obl. sm. folio. (67 pcs.)
- 12 **JAPANESE BOOK.** Sm. folio. Lovely flower plates, Morning Glory and Moth, Sparrow and rock; Mandarin, Chrysanthemums, Wistaria, etc. 12 plates.
- 13 **ALBUM OF HALF BLOCK PRINTS.** Possibly by Hirosada, 27 heads of actors, Samurai, etc., mounted in an album, 4to. No place of publishing or date.
- 14 **"SAKAI."** Birds, Flowers, Insects. 3 vols., tall 8vo. **Fine Copy.**  
66 beautiful double-page color-plates.

## JAPANESE BOOKS—Continued

- 15 ———. **BIRDS AND FLOWERS.** 2 vols., similar, not uniform. (2)  
54 single and double-page color-plates.
  - 16 **SEIHO'S GUIDE TO DRAWING.** 3 vols. (should be 4), 24 color and 12 plain plates, obl. 8vo. (3)
  - 17 **TAKIZAWA KIYOSHI.** "Senriu Gwafu." 174 illustrations, in black-and-white and monochrome. 3 vols., good copy.  
Part 1: Fish. Part 2: Insects and Flowers. Part 3: Figures.
  - 18 **YAMATO BUNKO.** In the original sixty-two parts, with pictorial wrappers in colors, each part profusely illustrated in black and white in the text. 12mo, in Japanese cloth portfolio.
  - 19 **ARNOLD** (Sir Edwin). *Japonica*: Parts 1, 2, 3, 4. **Illustrated (by Robt. Blum) excerpts from Scribner's, 1890.**
  - 20 **LA FARGE** (John). *Hokusai: Japanese Painter. A Talk at the Century Club.* 8vo, wrappers, pp. 32. N. Y., 1897.
  - 21 ———. Catalogue of the Morgan Collection at the Met. Museum of Art, by S. W. Bushell and W. M. Laffan, 1,115 lots, 8vo, 195 pp., N. Y., 1907; *Lancot's Chinese and English Phrase Book*, San Fran., 1869; *Chinese Paintings Exhib. at San Fran. Pan.-Pac. Expos* (by Miss Ayscough). (9)
  - 22 ———. **PATTERSON** (D. L.). *Journalism of China.* **4 plates and facsimile of Chinese Newspaper**, thin 8vo, wrappers, 89 pp. Columbia, Mo., 1922.
  - 23 **JAPANESE GRASS CLOTH PORTFOLIO.** 17 x 12 x 1 ins.
- 
- 24 **WOODBLOCK (ORIGINAL).** **KUNIYOSHI:** Man seated, smoking, pine-tree background. **Reverse:** man seen at half length by **KUNICHIKA.** Block 15 x 10.
  - 25 **STONE RUBBING OR KEY PRINT.** Chinese landscape.
  - 26 **INK RUBBING, OR KEY PRINT.** Chrysanthemum Boughs. Very effective in the black and white.

## FOUR BOOKS

Including Modern French Pamphlets.

- 27 **ART OF FRESCO PAINTING.** Technique, etc. By R. L. M. St. Hubert. **Illustrated**, 8vo, wrappers, pp. 75. N. Y., 1924.
- 28 **BROCA** (H.). *T'en Fais Pas, viens a Montpartnasse.* **Profusely illustrated after clever portrait drawings by Broca, etc.,** of Maurice Dekobra, Foujita, Rachel, Reboux, &c. Sq. 8vo, pp. 77, limited issue, No. 166. Paris (1928).
- 29 **HALLEN** (Jeanne). *Les Chansons de Janine.* **Dessins de Goudiachvili.** Sq. 8vo, paper. Paris, Societe Mutuelle, 1924.  
**Limited edition of this very "modern" verse and illustration.**
- 30 **KIKI SOUVENIRS.** Preface de Foujita. Prints of beautiful photographs of this beautiful artist, 20 of her pictures (dreadful), and **Kiki as seen by Foujita, Kisling, Hermine David, etc.** Sq. 8vo, wrappers, pp. 174. Paris (1929).



**ORIGINAL DRAWINGS OF BEAUX-ARTS (PARIS) ARTISTS.**  
6 x 4. Done for sale in the German War. Each a **GENUINE SIGNED**  
**MINIATURE WATER COLOR DRAWING.**

Numbered and with guaranty. Few souvenirs of this great war are more interesting.

- 31 **MAISON DE CORNEILLE.** E. Castlehas, 1918, etc. (6)
- 32 **BOURBON,** Haute Marne, Le Pont Suspendu (R. Camus, 1917). Ruines, Cathedrale de Peronne, 1917, Lierre, Belgique etc. (7)
- 33 **BRETAGNE.** Cremis Arch by R. Daniel, etc. (6)
- 34 **LYON MAISON OGIVALE,** 1918; Gaspard, "Arras," etc. (6)
- 35 **BOIS DE VINCENNES.** A Sorin, etc. (6)
- 36 **LE CHEMIN CREUX.** Fev., 1918. Gandon, etc. (6)
- 37 **L'HORLOGE, DINAN,** 1918, Regine; Louppy le Chateau, etc. (6)
- 38 **ENVIRONS DE VERDUN.** J. Dahmen, "Ypres," etc. (6)
- 39 **PROOF PHOTOGRAPHS OF FRENCH PAINTINGS, ETC.** Signed by the artists. Hercules (sculpture); "Nus Champetres," etc. All moderns. (6)
- 40 **PENCIL DRAWINGS.** "Le Poet Breton," "Montmartre," "Vin Ordinaire," French street types. Signed by Simon, etc. (13 pcs.)
- 41 **PERSIAN OR INDIAN PAINTING.** 7 x 9. Head wound with turban, loose hair, holding a book, and resting with crossed limbs on a blue and gold square stool. 5 lines of lettering.
- 42 **ALKEN** (H.—English Painter of sporting subjects). Badger Catching. Moonlight. Aquatint. 4to.
- 43 **SIX STENCILS.** 16 x 10. Small designs; one of open blocks, mounted with hair. (6)

---

**JAPANESE DRAWINGS, ETC.**

- 44 **COCK, HEN AND CHICKEN.** 13 x 14. Bamboo to left. Very carefully painted on gold colored ground.
- 45 **NARROW PANEL DRAWING:** Pomegranates and Sparrows, with a bird panel (worn) by Hiroshige. (2)
- 46 **JAPANESE BOOK.** 12 color double page plates of picnics, shopping street, Temple and grounds, etc. Tall 8vo.
- 47 **WATER COLOR DRAWINGS.** The Spirit of the Egg-Plant; Lohan Travelling; Lohan with Boar's Head. Folio, unmounted. (3)
- 48 **WATER COLOR DRAWING. SIGNED.** 58 x 23. Rocks, a ragged pine, and bird with pink breast. Beautifully executed.
- 49 **MAKEMONO.** Formed of 56 mounted small Japanese Drawings. Length (several yards); width, 7 inches.  
Hotei: Strong Men; Badger, Frogs, Snails, Fruit, etc.

## SIX INTERESTING JAPANESE PRIMITIVES

- 50 **PRIMITIVE BY KIYOMINE.** Dancer, as a Woman, holding Chrysanthemums; her companion, a seated girl, playing a Samisen. Somewhat worn but good composition and color. **Very early.**
- 51 **PRIMITIVE BY KIYOMITSU.** About 1760. Fight between Two Oni, one having torn from him an elephant skin disguise. Long panel. Signed. Fine condition, and good, clear Beni, dark green and grey.
- 52 **PRIMITIVE: TAN YE.** 13 Attitudes of Buddha, with flaming nimbus, in Beni and tan. Panel.
- 53 **PRIMITIVE:** The Death of Buddha. Kakemono form. Many figures.
- 54 **PRIMITIVE IN BENI** and lacquer Black. Samurai in long trousers, holding high a partly closed fan. Background browned, but the figure is in good color.
- 55 **PRIMITIVE IN BENI AND GREEN.** The Seven Gods of Japan. Long, broad panel. Kakemono form. Seal. No signature.
- 

**EISHI: About 1775.**

**With Mica Printing and Seal of J. S. Happer.**

- 56 **HINAZURA, SEATED, WITH A FAN.** One of the Beauties of the "Six Green Houses" of the Yoshiwara. In a loose lavender robe; her ivory obi still untied, is printed in cloud forms in **Silvery Mica. Excessively rare use of mica.**  
**On the reverse of the seal of J. S. Happer. "Certified Genuine." Called by Binyon "a beautiful series."**

(See Illustration—Frontispiece)

---

**EISUI: PUPIL OF EISHI**

- 57 **LARGE HEAD: Girl with Drum on Her Shoulder.**
- 58 **BUNCHO.** Fan print, with Actor in rose and green. Very fine, clean print with margins. **Rare.**
- 59 **HIDEMARO. Three Girls on a Balcony.** Modelling Fuji in a pile of snow. Note the grace of the leaning figure in the doorway. Favorite pupil of Utamaro, whom he helped on some of his most famous works.
- 60 **HIDEMARO. Komurasake Gompachi and his Sweetheart,** whom he carries on his shoulders. Color gone, worn.
- 

**HARUNOBU: Worked about 1765.**

- 61 **LADY BY A STREAM.** Small, sq. form. Lovely little three color print on a grey ground.
- 62 **HARUNOBU (AFTER).** Lovers in snow. An exquisite printing on very thin paper, mounted on a little heavier paper, of perhaps the most celebrated print in Japanese Art.



## HARUNOBU: TWO RARE LANDSCAPES

- 63 **RAIN ON KARASAKI PINE.** Square form. Two color print in rose and blue. **Rare Original.**
- 64 **VESPER BELLS, MII TEMPLE.** Rare original, same series.
- 

## A GROUP OF BLUE PRINTS, ETC.

- 65 **BLUE PRINT BY KUNIHIRO.** Samurai, hand on sword.
- 66 **KUNIYOSHI. Blue Print of Diving Girls.** Near the Husband & Wife Rocks, beyond which the sun is setting.
- 67 **KUNISADA (Gototei). Fan Leaf in Blue.** Rare. Warrior in armor tearing out a pillar from the temple. Margins.
- 68 ———. **BLUE PRINT.** Courtesan, attended, all in blue; night, under white cherries.
- 69 **YEISEN. Girl in Blue:** half length, with bundle of letters.
- 70 **YOSHITORA: BLUE PRINT.** Courtesan in winter, coral-color obi, robes in blue tones.
- 71 **YOSHITORA. RED PRINT.** Shoki holding aloft a little demon Oni.
- 72 **HOKUYEI, 1795-1850: PINK PRINT.** Courtesan with a letter, her robe in bronze gaufrage; on a pink ground, showing wood-block grain. One of the rare examples where gold and silver have been used to enhance the color. Bought in 1909.
- 

## HIROSHIGE: GRAND SERIES OF FISHES

**Splendid original impressions.**

**NOW VERY RARE.**

- 73 **AYU.** Trout swimming in a current. Date, 1840.
- 74 **AKO.** Big pink sea-bream and water-plant.
- 75 **BORA (MULLET);** Long Blue Fish, blue and red gills, and Japonica.
- 76 **AJI & KURUMA-YEBI.** Blue horse mackerel & prawn.
- 77 **FLYING FISH.** Beautiful deep blue and paler, and tiger lily.
- 78 **HIRAME & MEBARU.** Plaice and cherry blossoms.
- 79 **KARAYE & HOBO,** sole and two mulberry color sharp heads.
- 80 **KATSUO, or BONITO.** Deep blue and stripes.
- 81 **KURODAI & KODAI.** Deep blue, and spotted brown.
- 82 **KOCHI** and egg-plant. Lovely wide mouths and pink fins.
- 83 **SABA AND KANI.** Mackerel and Crab. Morning glories.
- 84 **SHIMADAI AND AINAME.** Spotted bream, etc.
- 85 **SUZUKI AND KANAMEDAI.** Long, dark blue and small red fish.
- 86 **TAI.** Fine large crimson sea-bream.

### HIROSHIGE: 1797-1858

- 87 **NIHON BRIDGE.** First plate of the "57 Views" and the first state. Margins.  
88 **NIHON BRIDGE.** Second state, with more people, etc.  
89 **LADIES FORDING: FUCHU.** Dark hill and blue striated sky. Margins; has been folded.  
90 **TOTO MEISHO SERIES.** Blue Torii near the Sea. Full margins and all seals.  
91 **TAKASAKI STATION.** Where the river winds to left of a great cliff. Margins.

### FAMOUS TEA-HOUSE SERIES BY HIROSHIGE

- 92 **RYOGOKU YANAGABASHI.** Girl in white, leaving.  
93 **RAIN AT FUKUGAWA HACHIMAN.** Geishas trying to shelter under the Sago Pines.  
94 **MUKOJIMA.** Winding blue stream in foreground; amazed merchants, on seeing Geisha in same pattern robe as themselves!  
95 **WA-NO TEMPLE AT YEDO.** Blue print, with white cherry trees on the hill. Full margins.



96

### FAMOUS PRINTS BY HIROSHIGE, INCLUDING A SPECIAL GROUP OF "SNOW" PRINTS

- 96 **GEISHA AT OCHANOMIDZU.** Here the famous "tea-water" canal, brought to the Palace for the Emperor's tea, crosses the icy blue stream, with snow-piled trees on either bank. Full margins and all seals. **Very fine.**

(See Illustration)



97

- 97 **SNOW AT KAMEYAMA.** The mountain rises in a long, snow-covered sweep, its icy stillness accentuated by the wind-blown pines. Note the color in the Daimio procession—the sunset sky is a faint rose. Corner repair necessary.

(See Illustration)

- 98 **RYOGOKU BRIDGE FIREWORKS.** With the full margins (needed for seals) in this print of fine blue, rose, and grey.

- 99 **RAIN ON SUMIDA BRIDGE AT YEDO.** Fuji a grey cone on the horizon. Rain-block very clear, full margins.



100

- 100 **SNOW AT KAMBARA.** From the First Tokaido. A famous print. Margins. The three travellers slowly plodding in the deep snow.

(See Illustration)

- 101 **WINTER SNOW.** Thickly falling snow on Yedo; Fuji's white cone appears in the grey distance; the beautiful, soft red bridge in the foreground and its passengers, the boats beneath—all snow covered. Small margin.

- 102 **SNOW PRINT.** Temple grounds, tall pines, and distant village, with rosy roofs, all heavily snow-bound.  
Full margins.

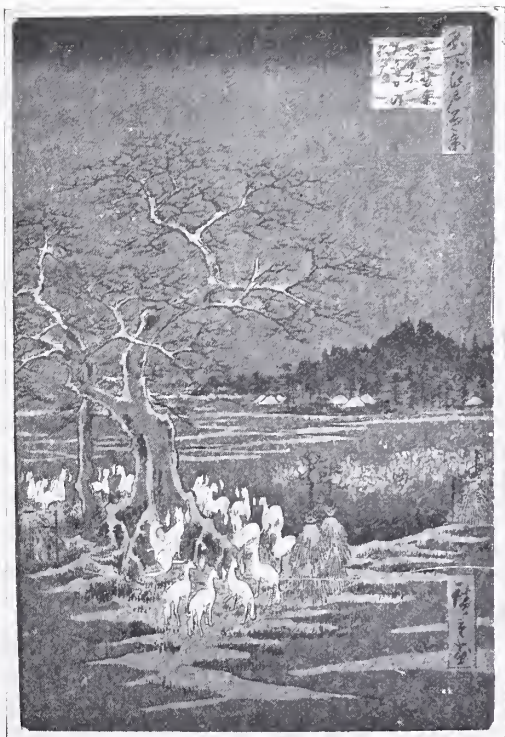


103

- 103 **NIGHT SNOW AT FUJIKAWA.** Upright Tokaido. The dip in the foreground at the large tree discloses travellers mounted and on foot descending to the village deep in snow on the bank of the blue River.  
**Full margins.** A beautiful printing.

(See Illustration)

- 104 **HOMING GEESE, KATADA.** Upright "Omi, Eight Views." Good condition and impression, full margins.
- 105 **MOUNTAIN PATH FROM THE UPRIGHT TOKAIDO.** Margins.  
Considered Hiroshige's loveliest "grey print"; the grey mountain rising from the mist, and the soft tones of grey and blue in perfect harmony.



106

- 106 **FOX FIRES ON NEW YEAR'S EVE.** Under the Eno trees at Oji. Night scene, with the starry sky and gathering animals. Date, 1857. Margins. **Collector's Condition.** One of the best and most famous designs ever made by Hiroshige.

(See Illustration)

- 107 **HIROSHIGE PANEL.** Tea-Water Canal. Fuji beyond. Very rare, but time-worn.
- 108 **KANAGAWA.** From the First Tokaido. Long, slanting roofs, hill path with ten people seen; junks at harbor piles in the blue water.
- 109 **HIZAKURIGE.** A print from this very rare humorous series of Hiroshige.
- 110 **SHIRASUKA.** Sea-View Hill. Late.
- 111 **SPLIT LATEEN SAILS AT THE BRIDGE.** Interesting print; a line of stain.
- 112 **SUMMER PICNIC.** A group of women holding blue flowered umbrellas.
- 113 **YENOSHIMA.** Dark rocks and calm blue sea.
- 114 **COCK;** "Giant Pine" in snow, Cherry blossom picnic, etc. (small); Two Suri-mono (Dancing Girl), and (Writing Table), by Gakutei and Hokkei; etc. (7)
- 115 **ARAI: FERRY BOAT MEETING A DAIMIO'S JUNK.** A celebrated print.



HIROSHIGE—Continued

- 116 **THE HILL PATH:** Okabe. Rising between steep blue hills.
- 117 **THE LONG BRIDGE.** Over which moves a procession towards the Palace, to right.
- 118 **MT. FUJI FROM YUI.** Bold design of cliffs and wind torn pines.
- 119 **THE PINE TREE PATH.** Fuji to left. Mounted traveller on a led horse. Margins.
- 120 **SHIMADA FORD.** Ferry boat in the foreground awaiting travellers.

**HOKUSAI: 1779—1849**

- 121 **THE MONKEY AND THE TRAINER.** A very rare large panel. A child in a red coat watches the Old Man feed the Monkey.
- 122 **HOKUSAI. FAMOUS BRIDGES.** Fukui. Fine color. The yellow bridge to left, with travellers, horse, etc., publishers' signs, etc., on their robes and packages.
- 123 **FUJI FROM THE CANAL. HOKUSAI.** Crowds on the Nihon bridge in the foreground. Has been folded.

**KIKUMARO: 1800—1816**

- 124 **A SYMPHONY IN BLACK.** A man escorts a lady and two Geishas, one of whom carries a Samisen box. Superb use of velvety black in the Head-dress of the taller figure, the samisen box, shoulder drapery, etc. Collector's condition, grey wash ground.
- 125 **A GROUP OF FOUR.** A man and 3 women. Here the color scheme is a beautiful soft brown, relieved by Pompeian red and grey—the connecting note being the flowered green and black obi of the tall Courtesan. The second sheet of the preceding.

**KORIUSAI: 1760—1780.**

- 126 **A COURTESAN, ATTENDED, AT THE WINDOW.** Seated on a pink balcony, her Kamuso either side of her, one holding a black lacquer smoking set. Sq. form.  
**Collector's condition.** So exquisite and delicate in treatment that it suggests rather Harunobu, and undoubtedly a **very rare early Korusai** in the Harunobu manner.
- 127 **COURTESAN AND HER MAIDS WALKING.** Square form. **Very beautiful little Korusai** in the Harunobu manner. In rose and green.
- 128 **COURTESAN WALKING, ATTENDED BY A BOY AND MAID.** Black over rose (faded) and lavender. A splendid group in Korusai's best known style.
- 129 **KUNISADA.** Man holding a closed fan high in the air.
- 130 **KUNITOMI.** Courtesan in elaborate "Kylin" robe, bordered in rich black.

**KUNIYOSHI**

- 131 **THE RED ROBE.** Tall girl with lantern and cutting spear. Night.



KUNIYOSHI—Continued

- 132 **ICHIMURA UZAIMON**, in blue, with a fan (bust).  
133 **CONQUERING THE BLUE-FACED DEMON**. Fine color.
- 

**KUNIYOSHI'S NICHIREN SERIES. Full margins.**

- 134 **THE AVERTED EXECUTION**. Nichiren under the pine on the shore confronting his enemies; blinded with the long rays of the setting sun over Fuji, the headsman's sword breaks in his hands.  
135 **NICHIREN IN A RAIN STORM**. Very fine, clear impression, showing the downpour at Kamakura in response to his appeal. The bluff, tossing sea and misty blue hills show Kuniyoshi at his best. **Very rare.**  
136 **WAVE-WORN BROWN CLIFFS AT YENOSHIMA**. **Rare.**
- 

- 137 **KUNISADA** (Gototei). Kneeling girl in pale rose. Yellow balcony. Lovely color.  
138 **KUNISADA. COURTESAN SEATED**, with lighted cigarette.  
139 **KYONAGA**. Girl pulling icicles from the roof of the balcony. A lovely figure; her companion seated at a round window. Havemeyer sale, Paris. Sq. form; color gone.  
140 **SHIGEMASA. Three Boys Playing "Go-Ban."** Printed in rose and green.  
140a **SADATORA ORIGINAL DRAWING. 8 x 10**. Youth (bust length) holding a cup and reading. On a blue ground.  
**Finished Drawing** by one of the print artists. Rarely found.
- 

**SHUNSEN**

- 141 **PALACE COURT**: View of the Mikado and others seeing the murder of messengers. Good print, with margins.  
142 **FOUR LADIES COOLING BY THE SUMIDA RIVER**. Background of water, mist and yellow Ryogoku bridge.  
143 **LANDING BRIDGE AND WAREHOUSE**. Loaded junks anchored in the bay. Scarce print, but corners worn.  
144 **LOW TIDE: WOMEN AND CHILDREN GATHERING SEAWEEED**.  
145 **TURF BRIDGE: WINTER SNOW**. Two women with umbrellas stop a coolie under snowy pine.  
146 **SALT-WATER GATHERERS**. Women with yokes of buckets, little boys, Sunset and pine.  
147 **DIVERS, SUNRISE**. Rare nude. Time-worn.  
148 **NARAHIRA**. Viewing Fuji. Browned.  
149 **TWO GIRLS AT A LANTERN**. Summer; one with loose hair and black gauze robe.  
150 **COURTESAN STANDING** against a fan-shaped landscape. Time-browned.

- 151 **SHUNTEI. TWO WARRIORS IN ARMOR.** Powerful figures in black and (faded) yellow; rose and black. (2)
- 152 **TOYOHARU.** Two-color print. Drinking place.
- 

**TOYOKUNI: 1768—1821**

- 153 **BANDO HIKASABURO WITH A LADY.** Half length. She holds aloft a yellow fan.  
Fine impression on a ground slightly washed with rose-color.
- 154 **LARGE HEAD OF A GIRL WITH LANTERN.** Deep blue dress flowered in white blossoms.
- 155 **SHOKI THE DEMON KILLER.** Red print. The Oni is green and yellow.
- 156 **TALL GIRL IN GREEN OVER ROSE** holds a letter.
- 157 **NARAHIRA ON HORSEBACK PASSING MT. FUJI.** Two sheets, The centre and right sheets of this famous triptych forming a beautiful harmony in themselves, since the "pricking steed"—a dappled grey horse—is complete with rose-colored trappings to match the robes of the rider. The girl in unfaded purple who leads the horse is a sufficiently lovely figure to inspire any artist.
- 158 **DANCER UNDER A CHERRY TREE.** Admired by a woman passing, carrying a sake kettle.
- 159 **THREE GIRLS IN ROSE-COLOR** looking over a balcony. Charming small print.
- 160 **FARMER'S WIFE TIEING SHEAVES.** Her little boy pulls at her dress.  
A lovely small early print.
- 161 **RYOGOKU BRIDGE. Festival parade.** Time-worn but remarkable print in scope and composition.
- 162 **TOYOKUNI'S RARE KAMEIDO BRIDGE.** Late.
- 163 **FIREWORKS, RYOGOKU.** Small print with Hayashi seal; Pine tree peninsula, unsigned, and others, small. (5)
- 164 **SQUARE PRINT.** Lady with a samisen, whose lover lies at her feet. Time worn.
- 165 **LADY IN A FLOWERED ROBE,** holding a musical instrument.
- 166 **LADY, SEATED, PAINTING A FAN.** Has been a lovely print, but background is repaired in several places.
- 167 **A SEATED COURTESAN.** With a letter. Large figure. Browned by time.
- 

**UTAMARO**

- 168 **UME AND JO UNDER THE PINE.** Attributes of Long Life. Oblong form; early signature.
- 169 **HEADS OF TWO GIRLS.** Tall Courtesan, with a writing-brush, looks down, listening to her maid.

UTAMARO—Continued

- 170 **MOTHER AND CHILD.** Seen at bust length. The flesh tints of the child, who ties a towel round his head faintly touched with rose. She holds a closed fan in her lips and wears a white sun-hat painted in soft blue.
- 171 **MOTHER AND SON.** Half length; the boy has stuck his head through a paper hoop. One of Utamaro's most charming subjects.
- 172 **COURTESAN STOOPING BY A LOW PINK TABLE.**
- 173 **UTAMARO AT WORK.** Watched by a lovely group in sun hats. Part of a very rare print from "Women of the Green Houses," with self portrait of Utamaro; **Garden Scene**, with man by Shunzan. (2)
- 174 **CHUSHINGURA SERIES.** Three prints from this rare square form series; Moonlight, Mt. Inn, by Yoshitora, etc. (5)
- 175 **GIRL, WITH LOOSE HAIR, HOLDING SAKE CUP.** Trimmed.
- 176 **LOVERS IN A FAN DANCE.** She beats a drum. Browned.
- 177 **COURTESAN WITH A SONG BOOK.** Seen at half length. Her little Kamuro sings with her. Browned.
- 178 **LOVERS IN EARLY SPRING.** In the hobby-horse dance. Browned.
- 179 **THE FAMILY.** Mother and Father watch the child drinking from a bowl. Browned.
- 180 **LOVERS WITH A LETTER.** Worn. Not signed.
- 181 **KINTOKI NURSING AT HIS MOTHER'S BREAST.** Her long black hair flowing loosely over her shoulders. A famous print. Early copy.
- 182 **LARGE HEAD OF A GEISHA.** Similar to preceding. Her robes in blue and rose color; the lips tinted.
- 183 **LARGE HEAD.** Similar to preceding. Head to right and thrown back, hand under loosened hair, robe open at the throat and large fan.
- 184 **HEAD OF A GEISHA.** Similar to preceding. The background treated with silvery mica.

---

YEIZAN

- 185 **THE TOILET OF A BEAUTY.** A lovely print. With two round mirrors in black frames she looks at the knot of her hair and its ribbon bow. Note the grace of the long lines in the robe and the skillful use of black.
- 186 **THE PERSIMMON TREE.** A lady and little girl standing near it. 3 holes to right.
- 187 **NARROW PANEL:** Lovers. His robe edged with wide black; one hand holding a staff.
- 188 **LADY IN VIOLET,** brush in mouth, and letter.

---

YEISEN

- 189 **YOUNG GIRL IN THE WIND,** which is blowing her poem cards right and left.

YEISEN—Continued

- 190 **GEISHA IN BLUE-GREY**, going out with her Samisen.
- 191 **GIRL IN SOFT BLACK**, by green bamboo gate.
- 192 **THE PINK OBI**. A girl in soft black, her back to the spectator, adjusts her pink obi.
- 
- 193 **YEISEN AND KUNISADA. THREE PRINTS OF GEISHA**: One in blue dressing, viewing Fuji, and Under Cherry Tree. Sq. form. (3)
- 194 **YOSHITORA. THE WIND IN SPRING**. Charming figure of a girl in blue wind-blown robe carrying a black and yellow umbrella.
- 195 **YOSHITORA. YOUNG GIRL WITH LETTER**. Lovely color. She wears black clogs, and holds her blue-green robe veined in mulberry.
- 196 **YOSHIKAZU**. Girls spinning silk.
- 197 **ACT 3: CHUSHINGURA, BY HOKUSAI. Fighting with Brigands**, at the bridge near the castle. Okaru has the villain choked with her scarf—Kampe knocking down the three Bannai who attack; rail of bridge low to right. Castle to right, full moon.
- 198 **YEISEN OR SHUNSEN?** Busy wharf scene. Brownd.
- 199 **YOSHIFUJI**. Procession of girls by the River, stopping under a white cherry-tree.
- 200 **PORTFOLIO**, boards, ties 33 x 18 x 3, cloth back.
- 201 **FOUR LANDSCAPES**: Snow print, two water-colors, etc. (4)
- 202 **THREE SURIMONO BY HOKKEI, ETC.** Kintoki, his Mother and his pets. Man with bowl of pomegranates, etc. (3)
- 203 **THREE SURIMONO. By HOKKEI, Etc.** Girl frightened by a rock as a mountain goat, etc., printed in silver and color. Sq. form. (3)
- 204 **TWO BLUE SQUARE PRINTS**. Turtles in the stream; Bird, cherry bough and full moon. (2)
- 205 **FOUR SURIMONO: HOKKEI, etc.** Girls at Games, etc., one by **Kuniyoshi** (rare). (4)
- 206 **GROUP OF FIGURE PRINTS**. Early compositions, including 2 diptychs probably from books in old color and 2 water-colors. (9)

---

**FOUR LARGE SURIMONO**

- 207 **HANZAN. SPLENDID STORK SCREEN**, with tray of fruit, fish, etc.
- 208 **HANZAN**. The Ferry boat: orange sunset. The most picturesque of the native groups are shown on their ferry-boat prints. They are deservedly popular.
- 209 **HANZAN**. Stork, budding plum thicket and little hut.
- 210 **HANZAN**. Ebisu with carp meeting a young fisherman.
- 211 **KYOMITSU 5th**. A tribute to Danjuro: His "mon", of gigantic size, with huge lobster, peony and coin decoration.

- 212 **PRIMITIVE TANYE.** God holding a sword, flaming nimbus, two attendants. Panel.
- 213 **PRIMITIVE.** A six-headed god in blue, with flaming nimbus riding on a Deer, across the waves.
- 214 **SUKENOBU, 1737.** A street group with eight people, a Geisha in a black coat and 7 men.
- 215 **SUKENOBU. MOTHER NURSING HER BABY,** while the other children play a Lion Masque game.
- 216 **SUKENOBU.** Group in a Temple, priests officiating. Scarce subject.
- 217 **SUKENOBU.** Groups in black and white, one with slight early color. (2)
- 218 **THREE FANS:** One, a painting on silk, attributed to Hokusai; Farmhouse, drawing; and a round bamboo fan, with pine, cherry and bamboo. (3)
- 219 **THREE SURIMONO. BY HOKKEI.** Good color and gauffrage.
- 220 **KEY BLOCK PRINT BY HANZAN.** Showing an enclosure with a great Feast in progress. Large.
- 221 **SADAHIDE.** The Spies. Woman with mirror reflection, man under the balcony. Margins; worn at top.
- 222 **PAIR OF FANS:** Gold and red ground, pine and cherry trees, on which storks and turtles are finely painted. (2)
- 223 **TWO FANS.** Group near a lantern; Narcissus, etc. (2)
- 224 **TOYOKUNI FAN LEAF PRINT.** Two youths, one with huge black axe. Grey, snowy ground.
- 225 **FAN LEAF PRINT by HIROSHIGE.** Mountain road, winter sunset, with women workers with faggots, etc.
- 226 **MOUNTAINS & SEA SERIES:** Junks anchored, sail-boats entering bay. Margins.
- 227 **MUTAMAGAWA. YAMASHIRO.** Ide no Tamagawa. Lovely printing of the mounted nobleman and his tired servant on the Tama River. Margins.
- 228 **CHOFU.** Color scheme of warm browns and blues; women at their clothes-mill. Margins.
- 229 **SCENE FROM THE CHUSHINGURA.** The Harikari prevented. Night, fine printing with margins.
- 230 **YOSHITSUNI ICHIDAIKE.** The Fight on the Mountain path. Fine color but no margins.
- 231 **BENKEI AND YOSHITSUNE.** Fight on the Bridge. Night. Some margins.
- 232 **CHERRY BLOSSOMS AND TEMPLE GROUNDS.** Crowds throng the lovely rose-colored temple with blue roof.
- 233 **BLACK AND WHITE PRINTS.** By Hokusai, etc. Mainly figures, lady on horseback, mountain travellers in the wind, etc. (9)
- 234 **ASHIYUKI.** La Farge Collection. Attacking with long spear.
- 235 **ASHIBUCHI.** Mythological Kylin in blue.







